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1973
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PUBLICATIONS

FREER GALLERY OF ART
SMITHSONIAN INSTITUTION

FOURTH PRESENTATION
OF THE
CHARLES LANG FREER
MEDAL



WASHINGTON, D.C.
MAY 2, 1973



TANAKA ICHIMATSU

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FOREWORD

Fifty years ago the Freer Gallery of Art opened its doors to the public and that occasion will be celebrated this year with a number of special events commemorating the goals of the Gallery. Three times during the coming months a different cultural area represented by the collections will be honored. The first is Japan.

On February 25, 1956, the one-hundredth anniversary of the birth of the late Charles Lang Freer, a medal was established in his memory to be presented from time to time to scholars throughout the world "For distinguished contribution to the knowledge and understanding of Oriental civilizations as reflected in their arts."

On February 25, 1956, the first presentation was made to Professor Osvald Sirén of Stockholm, Sweden, the eminent scholar of Chinese art. The second presentation was made on May 3, 1960, to the Islamic scholar, Professor Ernst Kühnel of Berlin, Germany. On September 15, 1965, the third presentation was made to the distinguished Japanese scholar, Professor Yukio Yashiro of Oiso, Japan. The fourth presentation is being made today to Professor Tanaka Ichimatsu of Tokyo, Japan, for his outstanding contribution and achievements in the field of Japanese art.

The bronze medal was designed by a leading American sculptor, Paul Manship.

HAROLD P. STERN
Director
Freer Gallery of Art

Washington, D. C.
May 2, 1973

FOURTH PRESENTATION
of the
CHARLES LANG FREER MEDAL

May 2, 1973

Opening Remarks

S. DILLON RIPLEY

Secretary, Smithsonian Institution

THE CAREER OF
PROFESSOR TANAKA ICHIMATSU

HAROLD P. STERN

Director, Freer Gallery of Art

PRESENTATION

by

THE SECRETARY OF THE SMITHSONIAN INSTITUTION

ADDRESS OF ACCEPTANCE

PROFESSOR TANAKA ICHIMATSU

Following the Address of Acceptance

Reception in the Courtyard

OPENING REMARKS

S. DILLON RIPLEY

Secretary, Smithsonian Institution

*Mr. Ambassador, Your Excellencies,
Ladies and Gentlemen:*

This convocation, which I now call to order, marks the fourth presentation of the Charles Lang Freer Medal. Established in 1956 on the one-hundredth anniversary of the birth of the founder of the Freer Gallery of Art, this award was created for the purpose of honoring a scholar of world renown "For distinguished contribution to the knowledge and understanding of Oriental civilizations as reflected in their arts." The date of today's presentation is doubly significant, for it also commemorates the fiftieth anniversary of the opening of the Freer Gallery.

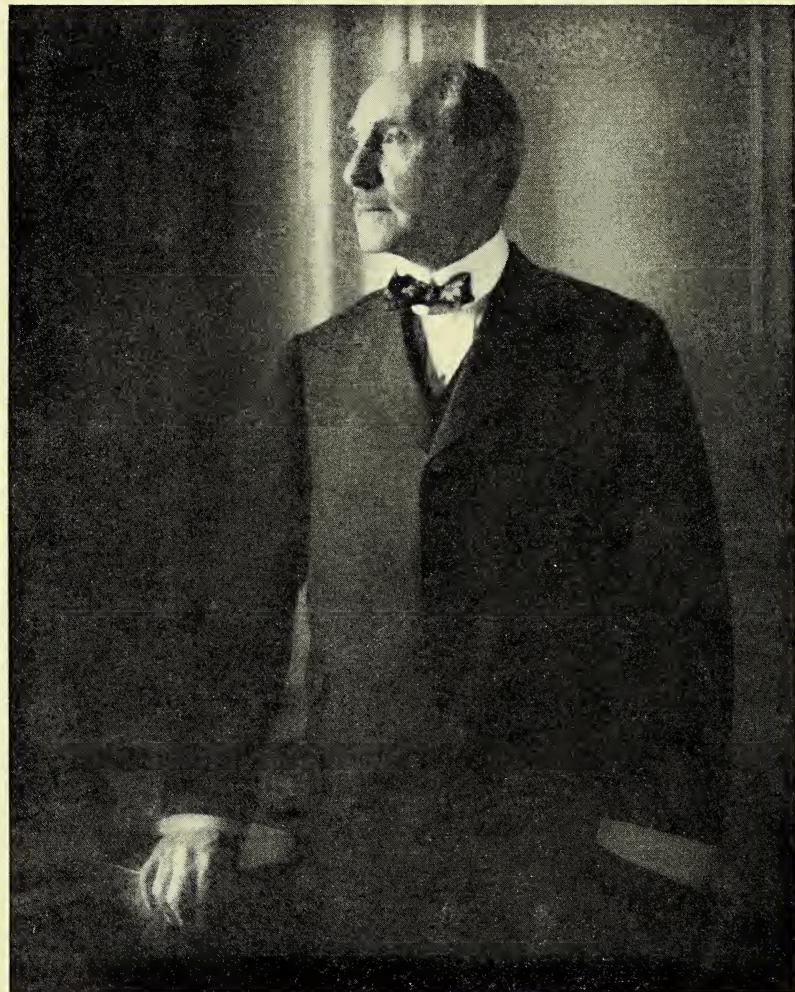
When Charles Lang Freer made his generous gift to the people of the United States in 1906, the extraordinary collections he had brought together, the handsome building he designed to house them, and the fortune he provided to endow them, became a part of the Smithsonian Institution. The Smithsonian Institution, itself a gift to the United States of a generous Englishman and great scientist, James Smithson, is directed by its basic legislation to maintain a Gallery of Art; and today no less than five museums of art come under the Smithsonian's aegis. The Gallery founded by Mr. Freer is unique among these in that, in keeping with the founder's wish, its emphasis

is on the arts of the Orient, and the principal activity of the Gallery staff is devoted to research on the civilizations which produced those works of art.

In seeking to honor the outstanding scholar in the field, the second Director of the Freer Gallery, Archibald Gibson Wenley, himself a distinguished member of the fraternity of Orientalists whose work is recognized around the world, chose as the dean of the whole field one of the pioneers who first devoted a long and fruitful career to the study of Chinese art, Professor Osvald Sirén of Stockholm. Four years later, reaching into an entirely different field of Asian art, the Freer turned to the area of scholarship concerned with the Near East and especially with the arts of Islam. The obvious choice for the second award was Professor Ernst Kühnel, of Berlin, the dean of his field and a pioneer in the study of interpretation to the Western World of the arts of Islam. In 1965, the third Freer medal was presented to Professor Yukio Yashiro, the doyen of Japanese art historians. In making that award, Dr. John Alexander Pope enumerated the many international activities and achievements that distinguished Professor Yashiro's long career.

In spite of the fact that to many "Oriental art" is one huge undifferentiated field, the area is so great and the time so long that no one man can presume to approach the mastery of it all. For the fourth award of the Freer Medal we turn again to the Far East, and specifically to the great civilization of Japan. It seems especially appropriate on this anniversary that the award should be made in the very field in which Mr. Freer made his first purchase of an Oriental object—a Japanese fan which he acquired in 1887—and that the recipient should be a Japanese who has achieved world-wide distinction in the interpretation of the culture and art of his ancestors to the rest of the world. Professor Tanaka Ichimatsu is such a man.

It is a great honor for me to make this presentation on behalf of the Regents of the Smithsonian Institution. Before doing so, however, I want to call upon Dr. Harold P. Stern, the Director of the Freer Gallery, to say a few words to you about the scholarly career of our distinguished guest and medalist, Professor Tanaka. Dr. Stern:



CHARLES LANG FREER

Photo by Edward Steichen, 1916

THE CAREER OF PROFESSOR TANAKA ICHIMATSU

HAROLD P. STERN

Director, Freer Gallery of Art

*Mr. Ambassador, Mr. Secretary, Your Excellencies,
Ladies and Gentlemen:*

Today we mark the fiftieth anniversary of the opening of the Freer Gallery of Art and we determined to celebrate that event with a rededication to the charge of Charles Lang Freer that a portion of the income from his estate be used for the encouragement of the study of the civilizations encompassed by his collections. Mr. Freer always had the highest respect for the quest of knowledge and believed in the continued need for research. When he commenced acquiring Oriental art he turned first to Japan. He sought out the advice of the most prominent scholars and collectors of that day, such as Ernest Fenollosa, Frederick Gookin, W. Sturgis Bigelow and Howard Mansfield. He promoted and helped found societies engaged in cementing friendship between our nations and in expanding our knowledge of the Orient. Since most of the early collectors burnt with the fever created by Perry's opening of Japan to the West and the reforms of the Meiji era, Mr. Freer's attention was directed there. The beauty of the art and culture of the land of cherry blossoms and the rising sun

stimulated Mr. Freer intensely and he gathered examples of the highest quality. Later with the same fervor he sought to present his collection to our Nation so that these ambassadors of culture would forever in our land represent Japanese creative genius. Mr. Freer's collection of Japanese art expanded through the years and its growth continues even today. To possess objects is a simple matter for all that is necessary is adequate money, but to know, love and care for them requires wisdom, devotion and understanding. Charles Freer left his collection so that we could learn more about the human and the beauty he is capable of creating. Thus, today, in celebrating this anniversary, we have selected a scholar of great distinction and seek to honor him as an individual and also as a representative of all those of the past and present who have dedicated their lives to research.

Some seventy-eight years ago Professor Tanaka Ichimatsu was born at Tsuruoka in Yamagata Prefecture. At the age of twenty-four he entered the august Imperial University of Tokyo where he commenced his study of art history and aesthetics. Upon graduation he accepted a part time post on the staff of the Imperial Household Museum doing research on their collections, and in 1926 augmented this with work for the Ministry of Education studying classical Japanese works of art. For ten years Professor Tanaka continued in this capacity. What wonderful years they must have been for the early period of every scholar's life is most formative. The exposure to great numbers of objects of beauty increases one's sensitivity and permits the development of standards which guide one through the future. The enlightenment of the government of Japan in encouraging such scholarship, even though on a small scale, is in sharp contrast to our own national approach. In those years save for the Freer Gallery of Art and a few isolated

examples, little was done publicly by our governmental institutions to aid scholarship in art history.

In 1936 Professor Tanaka set forth on what was to become a major part of his career. He was appointed to be a member of the Research Committee of Important Art Objects of the Ministry of Education. Carefully and meticulously Professor Tanaka studied and catalogued works of art. His investigations did not solely repeat traditional historical evaluations; instead he sought to widen horizons and expand man's knowledge of these masterpieces of art. At the same time he became acutely aware of the need for the care and protection of these treasures so important to the patrimony of his homeland. Not content to document solely for an agency of government Professor Tanaka published extensively in scholarly journals through the next ten years on subjects ranging from Buddhist painting to Muromachi-Suiboku ink compositions as well as the great narrative handscrolls of the twelfth through the fourteenth centuries. When the tragedy of war erupted in 1941, his research was interrupted and all effort was directed to the protection and safety of the art of Japan against destruction by the ravages of modern weapons. How lonesome Professor Tanaka must have felt pleading the cause of art as destruction rained down on the towns and villages about him causing great human suffering. His voice and those of his superiors and colleagues both at home and in our own land must have been very eloquent for thanks to them most art was spared.

Upon the conclusion of the war Professor Tanaka was appointed to a post as a technical official in the Ministry of Education dealing with art and in 1950, when the need was manifest, he was made a member of the Advisory Committee for the Registration of Cultural Properties. Following World War II old laws protecting cultural properties were not enforced and chaos

was rapidly developing urged along by the lure of the international art market and the need to rebuild like the phoenix from the ashes of destruction. Japan had always exercised very fair laws of export regarding art objects and through this enlightened approach had safeguarded its greatest masterpieces while at the same time it had enriched the Western world with treasures representative of its finest cultural level.

In 1952 Professor Tanaka's position as a scholar was once again recognized by his government for he was selected to head the Art Division of the Tokyo National Institute for the Research of Cultural Properties, and the following year was appointed its Director. This position is the foremost in art historical research in Japan. Professor Tanaka labored tirelessly in his new capacity, and in the years following World War II did much to encourage the exchange of scholars and the advancement of museology. He aided the exchange of exhibitions between Japan and the Western world and in 1958 traveled to Europe as chief of the Japanese Government Loan Exhibition of Art Masterpieces. For approximately a year he toured Paris, London, the Hague and Rome explaining the culture of Japan and teaching all who came into contact with him.

Professor Tanaka had worked endlessly for Japanese art as well as his government. Thus, in 1965 at the age of seventy, far beyond the normal retirement age in Japan, he gave up his position as Director of the Tokyo National Institute for the Research of Cultural Properties, but never truly abandoned his beloved art research. Instead he launched into a new career as editor-in-chief of the prestigious Japanese Art Journal *Kokka*. This periodical first commenced publication in 1890 and is still circulated. Few art journals in the world can equal that record and Professor Tanaka and his competent staff have seen that each issue introduces something new

and of importance. Though age had come, his nation refused to permit him to slip away into retirement, and in 1966 made him a member of the National Commission for the Protection of Cultural Properties and at the age of seventy-three, appointed him to the five-man Advisory Committee of the Commission for the Protection of Cultural Properties, now the Agency for Cultural Affairs. Even today he continues in that capacity sharing his wisdom and passing it along to younger generations of scholars. Throughout all of his years and his many positions Professor Tanaka was never content to confine himself solely to research, for by teaching he knew that the seeds of future research would be planted. It is thus that he taught and lectured at universities such as the Tokyo Art College for Women, Nippon University, Tokyo University and Waseda University. His pupils were many and they have greatly contributed to our understanding of Japanese culture.

I recall that some years ago I sought to have Professor Tanaka come to the United States to participate in the art symposium which was conducted at the opening of the Avery Brundage Collection at the de Young Museum in 1966 in San Francisco. I was deeply saddened when Professor Tanaka was unable to join in that meeting. He cited his age and the pressure of work as reasons why he could not then travel. In 1969 he paid his first visit to the Freer Gallery of Art, and we are still reaping the bountiful harvest of knowledge imparted at that time. Now, at the age of seventy-eight, he returns to us though old in years, fresh in mind, a scholar who has shared unselfishly with the world his wisdom, and contributed significantly to man's understanding of the civilization of Japan.

If I may now ask Dr. Ripley to make the presentation . . .



THE CHARLES LANG FREER MEDAL

PRESENTATION OF THE CHARLES LANG FREER MEDAL

By S. DILLON RIPLEY

Professor Tanaka:

On behalf of the Chancellor and the Regents of the Smithsonian Institution, I hereby present to you this fourth Freer Medal. The citation reads as follows:

“For Distinguished Contribution to the Knowledge and Understanding of Oriental Civilization as Reflected in their Arts.”

Sir, we would all be most grateful if you will address us at this time. Professor Tanaka:

ADDRESS OF ACCEPTANCE

PROFESSOR TANAKA ICHIMATSU

Mr. Ambassador, Mr. Secretary, Mr. Director, Your Excellencies, Ladies and Gentlemen:

First of all I would like to express my heartfelt congratulations to the Freer Gallery of Art on today's celebration of its fiftieth anniversary. I am extremely grateful for the honor of having been selected to receive the Freer Medal on this happy occasion and in the presence of so many distinguished personages. Dr. Harold P. Stern, Director of the Freer Gallery of Art, informed me last year that I had been selected. It was indeed unexpected and I wondered whether I truly deserved this honor. I made up my mind to accept the medal with gratitude in the hope that I would be encouraged by this honor, old though I may be, to continue further research with renewed impetus and eventually contribute to the advancement of the study of Japanese art history.

It was nearly half a century ago that I joined the staff of the research office of the Ministry of Education engaged in the registration of important cultural properties. It was at that point that I began my historical and systematic research on Japanese art. At that time, Japan had a law protecting old art treasures in the possession of Shinto shrines and Buddhist temples. Accordingly I was engaged to visit temples and shrines

in Nara, Kyoto and all other districts of Japan and make detailed studies of sculptures and paintings of Buddhist and Shinto divinities, narrative picture scrolls illustrating legendary tales about these temples and shrines, and various other works of religious art. During the course of such research I gradually acquired an understanding of the aesthetic characteristics of ancient Japanese religious art. However, under the terms of this law, it was not possible to examine and register works of art in private collections. As you well know, in Japan important works of secular art are found primarily in the collections of wealthy individuals as well as among the heirlooms of noble families. Without studying these objects, it is impossible to attain a comprehensive view of Japanese art history which ranged over illustrated narrative scrolls of the Medieval and later periods, *sui-boku* paintings derived from China, screen paintings of the early modern period and other such areas.

Japan was not exempt from the panic which swept the world in the second and third decades of the twentieth century. Japanese economic circles were confronted by a serious crisis, and works of art in the private collections of wealthy or noble families were in danger of being disposed of and scattered. To prevent this a new law, titled the Law for the Preservation of National Treasures, was promulgated and enforced in 1929. Under the terms of this law the Government was enabled to examine objects in private collections in the same manner as was formerly done with those owned by temples and shrines. This indeed provided scholars with a splendid opportunity to make a general survey of Japanese art treasures. The procedure in those days was somewhat different than today. In order to see rare masterpieces in private collections, to view objects it was not considered proper to be clad in a technician's coat and carry a ruler, camera, magnifying lens or other professional

paraphernalia. One was supposed to be dressed formally in *haori* and *hakama*, sit properly on the *tatami* mat floor, and view the objects with respect from a distance, such as looking at a painting hung in a *tokonoma* or timidly studying *cha-no-yu* treasures arranged on shelves. Research was formal and not easy. Gradually we got to know the collectors. It thus became possible for us to study works of art existing in many areas of Japan. For me, the new law made it possible to trace the development of Japanese painting through the study of representative examples from the earliest days to the Medieval Age, and from Medieval to the early modern period. As our research on works of art progressed, our contact with them became akin to the affection that exists between friends. This, however, involved the danger of our becoming too "friendly" with works of art.

There is a Japanese saying, "a man who excavates for mummies becomes a mummy himself," meaning a man who ventures into an unknown world and becomes captivated by it loses himself and is like a messenger who never returns. When we overindulge ourselves in aesthetic appreciation there is a danger that we may possibly become addicted with a mania for antiquities. In comparison, when confronted with problems of authenticity or spuriousness, which is the hardest problem to handle in the study of art history, we are equally likely to wander as in a maze. While examining numerous pieces one often comes across examples which are so similar to one another that it is almost impossible to distinguish between them. One is often unable to determine which object is authentic and which false, and consequently one suffers from a constant fear of forgeries. "See a stranger and regard him a thief," says a Japanese proverb, meaning you should not trust a stranger too easily. So difficult are problems of authen-

ticity that I would rather interpret it as, "See a work of art and regard it as questionable." This matter requires constant caution. Thus, the scholar tends to have suspicious eyes like those of a detective. This magnifies to the point where we are in the danger of suspecting even authentic pieces. It is a hazard in the study of works of art. The problem is always with us, and I myself still suffer frequently from this danger. Thanks to my long experience of personally studying objects, I have managed to overcome the situation with some success. While I was engaged in selecting representative works of respective periods, artists and schools which might serve as standards documenting the history of Japanese art, World War II broke out. The inevitable tragedies of war including the sound of bombs were with us.

War time did not permit us to devote ourselves to the investigation of works of art. Our primary goal was to save art treasures from the war's danger. We virtually searched day after day trying to locate temples, village storehouses and other shelters which we felt would be safe, far removed from towns, in order to safeguard art treasures. Unfortunately, war industry factories also moved to these zones of relative safety and bombing extended even to areas deep in the mountains. We spent days bustling to and fro, until finally peace returned. The Chinese T'ang poet Tu Fu, standing on the ruins of an ancient castle, sang the famous verse, "The state lies devastated but the mountains and rivers survive." I myself, looking over the vast stretch of burnt ruins caused by the war was in no mood to sing, "The state lies devastated but the arts survive."

At the end of the war the General Headquarters of the Allied Forces, which included the Arts and Monuments Division of the Civil Information and Education Section, was stationed in Tokyo. I visited the division

with an interpreter to ask their opinion about the preservation of works of art. A gentleman of stocky build, in the uniform of an army lieutenant colonel, extended his hand to me and, with a pleasant smile, said, speaking in Japanese, "Nice to see you after so many years, Mr. Tanaka. How have you been?" Holding his hand, I studied his face and was truly surprised. My memory turned back to ten years earlier, and I recalled Professor Harold Henderson, who had visited me at my home bringing with him many paintings by Ōkyō, Buncho and other artists. We enjoyed a pleasant half-day chat. He was at that time Professor of Japanese Art at Columbia University, if I am not mistaken. This same Professor Henderson was the gentleman I was now seeing again. For a moment I did not recognize him in his army uniform, for an interval of many years had passed. We at once resumed our old friendly relationship and began to chat about art without regard to formality. He introduced me to some other gentlemen in the next room, Lieutenant Colonel George Stout, Major Laurence Sickman and Lieutenant Poppham. I was surprised to find that these gentlemen, now in army uniforms, were all expert scholars on Eastern art. On that particular occasion I learned for the first time that orders had been issued in the United States during the war, thanks to the good offices of Mr. Langdon Warner, to exclude Nara, Kyoto and other centers of ancient art from the ravages of air raids. It was at that time, too, that Colonel Stout, an expert on wall paintings, and I congratulated ourselves on the safe survival of the Hōryū-ji wall paintings. On the same occasion I also learned that it was the United States Government's intention to station Military Police at important temples and shrines in order to safeguard art treasures from thieves and trespassing military personnel.

However, the protection of ancient art treasures was in a precarious state in the disturbed conditions of our immediate post-war society. Desperate shortages of food made it a common practice of great urgency that something be offered as exchange for food. The public turned to works of art as an easy, readily available item for barter. In the background of this opinion was the general attitude that blamed the privileged classes for hoarding old art treasures as their private property, and suggested that these treasures would serve a much better cause were they bartered for food to save hungry people. Our government was in a dilemma, for who could insist in earnest that art treasures should be sold abroad especially if they were to be utilized effectively as part of the national cultural heritage and serve as the basis for the creation of new art and culture? It would be doubly tragic were we to have incurred eternal cultural bankruptcy in order to avoid temporary though serious shortages of food. This crisis was not settled easily, due partly to the financial distress of Japan at that time. Not long after the war the Ministry of Education sent out inquiries to those owning objects seeking to learn about the loss or damage of art in their collections. To our grief, the reports included many disasters, and we were shocked to learn later that many of the masterpieces reportedly lost were obviously concealed to purposely avoid taxes or permit their unlawful sale.

An even more shocking incident that took place after the war was the almost complete destruction of the wall paintings of the Hōryū-ji which were burnt in a disastrous fire on the 26th of January 1949. This was the worst day of all for us, a day in which we suffered unredeemable loss. On hearing the news I left Tokyo immediately and hurried to the Hōryū-ji, only to find the entasis columns burnt black and the magnificent wall paintings between them, those once unsurpassed master-

pieces of ancient murals, reduced to little more than a shadow. For a while I stood aghast. The Hōryū-ji Main Hall had been a subject of scholarly discussions for nearly half a century; some scholars felt it had been previously consumed by fire in the seventh century, now it was seriously burnt. What an unforgivable crime it was to lose these precious paintings after they had survived the most destructive war in our history. It is impossible to explain all of the circumstances surrounding this regrettable event. It is worth mentioning that this incident aroused great public concern about the care of our cultural heritage. The importance of cultural properties attracted wide notice and eventually led to the enactment in the following year of the Law for Protection of Cultural Properties. Perhaps this is a consolation achieved in sadness. The world of ancient art objects is one of genuine and authentic examples, each of which is unique and irreplaceable. Without the existence of genuine works of art, art historical discussions would be but a fruitless exchange of dogmas and ideologies. To protect irreplaceable works of art is no less important than to protect human life. Without the serious firsthand study of ancient works of art we know little of the history of the world. The study of art history is thus a fight with real swords. True masterpieces come alive each time they are studied in earnest.

As a scholar and part of my job I sought to locate masterpieces which had disappeared following the war. It was at that juncture, the year 1969, that I was invited by Professor John Rosenfield of Harvard University to participate in a conference on Japanese art studies in the United States. I was favored with the opportunity of visiting museums and private collections in the United States, and was impressed with the surprising richness of their new accessions of Japanese art. I was happy also to find in them many unforgettable pieces. To see them

again after many years was a joy which I had anticipated during my stay in the United States, but what I looked forward to with even greater expectation was the opportunity of seeing those treasures which had left Japan during the nineteenth century, that is, before I had a chance to study them. I particularly wanted to see the magnificent collections of Japanese art in the Museum of Fine Arts, Boston and the Freer Gallery of Art. Of course these collections included many pieces which I had seen in Japan prior to the enactment of the Law for the Preservation of National Treasures. However, the collections formed in the nineteenth century by Professor Ernest Fenollosa and Mr. W. Sturgis Bigelow of Boston and by Mr. Charles Lang Freer, consisted entirely of pieces which I had never seen. It was very interesting to note that while the Boston collections consisted mainly of works of the Kanō and other academic or semi-academic schools executed in and during the Medieval period, the Freer Gallery of Art collection was richer in paintings of later periods including those by the *machi-e-shi*, that is the intinerant artists, the painters for the common man.

Mr. Freer's first visit to Japan was in 1895, when he landed at Yokohama shortly after Professor Fenollosa and Mr. Bigelow. That was the year when I was born nearly eighty years ago. Mr. Freer found a lodging at the Sankei-en, the villa of Mr. Sankei Hara who was a wealthy silk merchant from Yokohama, and also a well-known art collector. Through Hara's introduction, Mr. Freer came into close association with Mr. Donnō Masuda, a conspicuous figure in the Mitsubishi Zaibatsu and likewise a celebrated art collector. Through these two distinguished collections, Mr. Freer learned of the existence of the Decorative school of painting represented by Kōetsu, Sōtatsu, Kōrin and other artists. He was deeply impressed by this splendid style of Japanese

art and collected many works of this school, which he later brought back to the United States. I shall not go into particulars about them, for Professor Yukio Yashiro spoke of them when he became the third recipient of the Freer Medal in 1965. In any case the rise and development of this Decorative school was a noteworthy event which marked a new departure in the history of Early Modern Japanese painting. Works of this school had been the focus of my interest in Mr. Freer's collection. On the first day of my visit to the Freer Gallery of Art I requested that Dr. Stern show me screens by artists of the school. He kindly brought them out of storage. I was thrilled to find among them a wonderful pair of Sōtatsu screens of *Dragons* in black ink monochrome. Hanging scrolls showing dragons are by no means rare in Japan, but there are none that can rival these screens in the remarkable quality of ink painting. Another pair, the colorful *Matsushima* screens, by the same artist had been known to me through photographs, and I found them likewise superb. The brilliant *Matsushima* screens and the monochrome *Dragon* screens, existing side by side in the same collection, reveal the genius of this artistic giant in two contrasting fields, polychromy and black ink.

As I said before, the artist Sōtatsu had attracted the notice of Mr. Hara, Mr. Masuda and a few others prior to the time of Mr. Freer's visit to Japan. However, even his life and career have remained obscure until recently. Research has brought to light that Sōtatsu was the keeper of a Japanese-fan shop named the Tawara-ya, that he frequented the houses of court nobles in Kyoto and those of local feudal lords, that he had close association with the leading citizens of Sakai which was a free city of thriving foreign trade, and that he was a distinguished dilettante and tea-ceremony master. It sounds strange that such a great artist should have re-

mained so obscure and that even his career was unknown. This was probably because the well-to-do of the feudalistic society of Japan esteemed the work of Kanō and other academic artists who flourished under their patronage, while artists of the merchant class who belonged to the lower strata of society were looked down upon. In the field of economics, however, the merchant class had risen to become more influential than the powerful samurai class. Another school of artists which arose from the less affluent segment of society was the Ukiyo-e school which, as you well know, became very active in the middle of the eighteenth century. Contrasting with the Decorative school painters, who were mostly men of wealthy families, the Ukiyo-e artists had an even more wretched standing in the feudalistic society. Like all aspiring citizens of Edo, they were inspired with a vigorous will and passionate sincerity for creative activities. Finding their subject matter mainly in such realms of popular enjoyment as the kabuki theater and the licensed quarter, they created a new and charming type of genre in portraits of theatrical idols and lovely courtesans. The result was the emergence of a new flower garden of art, one we might title a garden of fresh Ukiyo-e blossoms.

In nineteenth century Japan, however, Ukiyo-e were frowned upon and were neglected even more so than the paintings of the Decorative school. These works were exported so rapidly that it almost appears that they were thrown away across the sea like waste paper. Both in quality and in quantity Mr. Freer's collection in this field is no less remarkable than in that of Decorative paintings, as is evidenced by the present magnificent exhibition of Ukiyo-e. Characteristic of the Freer Ukiyo-e collection is that it is notably rich in painting, and there are no prints. It is to be noted also that the collection abounds in works of Hokusai, the Ukiyo-e artist who

displayed unmatched skill in the field of painting. It is interesting to note that at one time Hokusai introduced the style of Sōtatsu into his art, as can be ascertained from some of his paintings signed Tawara-ya Sōri. It would be interesting to consider his relationship with the Decorative school from this viewpoint.

I am more than deeply moved by the honor of receiving the Freer Medal, on this particular day, the opening of the Ukiyo-e Exhibition celebrating the Jubilee of the Freer Gallery of Art. It is indeed an unforgettable experience, and I am overjoyed. In concluding, let me wish for still greater growth of the already existing friendship and exchange between our two countries relating to the study of Eastern and Japanese art. I thank you for your patient attention.

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OF
TANAKA ICHIMATSU

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